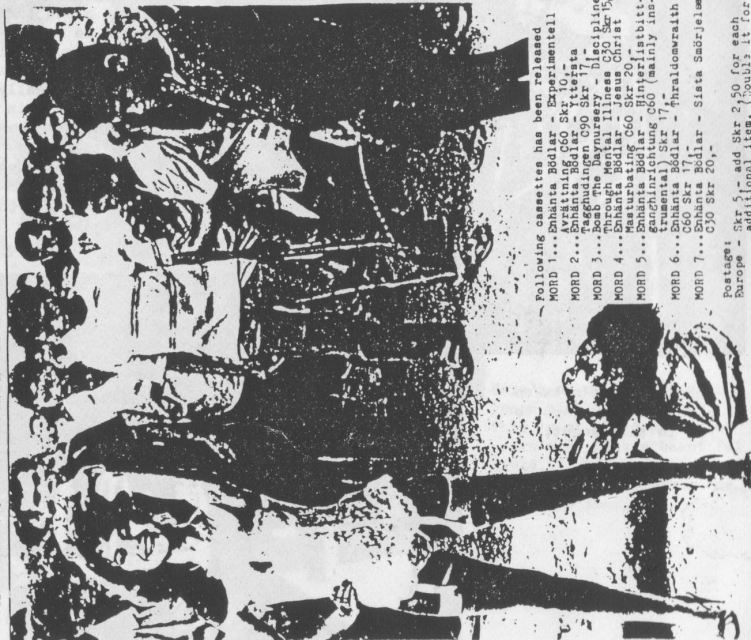


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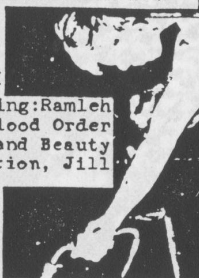
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EQUINOX EVENT

EZIO ALBRILE, V. Paisiello 76, Torino 10154, Italy.
Nacht Und Nebel, 'Il simbolo e la forma' parts I & II,
is a C45 tape. Enjoyable electronic music.

PETER RENE HALE, August-Bebel-Str. 223, 48 Bielfeld 1,
West Germany. The next product from Black Print will
be 'Tanz In Den Kampf' (Dance into the fight), a
cassette tape. It's a benefit for "Holger" who is in
jail after attending an anti-Nato demonstration in June.
The tape is a recording of a three day event which took
place in September. Included are Blut & Eisen, Alice
D/No Names, Neurotic Arseholes, Savage Circle.....

GABRIEL GABLER, Oderstr. 125, 2800 Bremen 1, W.Germany.
Watch out for a 1984 calender coming soon from Gabriel.
Contributors should include SPK, Nocturnal Emissions,
Albrecht D, Chris & Cosy, Lieutenant Murnau, Random
Exekutions and others. Contact Gabriel for information
on availability.

MICK GAFFNEY, 23 Dawson Place, Potting Hill Gate,
London W2 4TH, England. 'Discipline' is a new magazine
being prepared by Mick. Contents should include Vietnam,
The Beast conspiracy and Improvised weapons. No more
details at the moment so write to Mick for further
information.

BROKEN FLAG, c/o G. Mundy, 59 Chapel View, South Croydon, Surrey, England.

A large selection of records and cassettes are available from Broken Flag. Music from
Ramleh, MB, Swastika Command, Mauthausen Orchestra, amongst others. There are also badges
and a magazine, Farben. B.F. also distribute all IPHAR tapes. A full product list is
available on request.

GROK 6

Date: NOVEMBER 1983

Copy No: 13+



RANDOM EXEKUTIONS

Propaganda for Public Good

David Minshall
40 Manor Park
Redland
Bristol BS6 7HN
England

Date: November 1983.



JOE PIECUCH, P.O.Box 369, Poulso, W.A. 98370, USA.

Joe distributes a magazine called 'Beyond The Pale'. Issues 1 & 2 are available for £1 each. Contents include: New Order, Deviation Social, SPK, Re/Search, Johanna Went, The Fall plus reviews, information and a few other interesting articles not necessarily to do with music. Also available for \$8 is 'The Pale Plague'. A compilation tape featuring Deviation Social, Whitehouse, Tiab Guls, Slab, Instant Automatons, C.Siksik and more. The tape comes with a 16 page booklet. 90 mins. of very varied music. Prices include airmail postage.

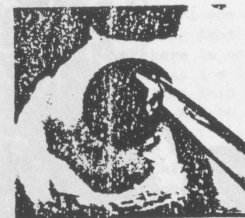
TORTURE CLINIQUE, Andrea Cernotto, Via Arduino 99, 10015 Ivrea(to), Italy.

"Hates Our Belief" is a 2x90 + booklet package. The tapes include music from Gutcliffe Jugend, MR, Haters, Toy Kuzik, DOAA, Namleh, Vittore Baroni and lots more. This should be available very soon. Write for further details.

Also available via Torture Clinique is 'Bloodyminded', a tape by Hauthausen Orchestra. Sense electronics create a very full sound.

DIE KRANKHEIT DIS EASE

C/O PETER HIESS
KLOSTERNEUBURGER STR. 99/4/5
1200 VIENNA AUSTRIA



"...who in spirit of a
new dis ease
always shall travel on."
from "The Patient"

by Ernst Herbeck (Alexander
schizophrenic poet,

Lower Austrian country-hospital for psychia-
try and neurology Klosterneuburg; Gugging

the DIS EASE

the disease is something miraculous, because it is a complete dysfunction of human existence and consequently of existentialism. the diseased is in no way a reflection of social conditions, the arms of each system grab beside him, his only potential servility relates to the virus, the germs and proliferating cells working on his excavation. everyone who is seized with dis ease, hates anything blooming, fresh, vivacious, strong and healthy, he abhors loud, laughing, vital, red-cheeked and life-accepting people, he wishes to all humans around him, be they healthy or struck by their ridiculous imaginary illnesses, a fast, rapid, surprising, decay and death - there would be more variation then in the environment of the dis eased. for the dis eased himself can not simply die, the dis ease needs his always growing weaker life-energy, never letting it extinguish, so it can spread, hollow out its victim, take always more and more and finally completely possession of it. the dis eased is no longer master of his thoughts, emotions and desires, he becomes a slave of his mutated senses and body-organs. emotions as love, sex, tenderness, compassion, sorrow and sensibility he sees with disdain, because HE IS the hero - each dis eased is a hero full of the nobles feelings and yearnings : for pain, for death, for needles of ice and flashes of fire, for purifying and existence-erasing processes. but all this he will not experience himself, for he is assigned to a protracting and irresistible languishing - almost never an agonizing pain, almost all the time only a constant, almost steady, gnawing, throbbing, oppressive, distorting grief, leaving behind holes of fear. so it is the funktion of the dis eased to grant his ideals to others, to eliminate and immobilize his surroundings. disease has managed to return the original funktion, defined by nature, to every molecule, every atom, even every electron of the human body : to feel pain. the diseased is full of repulsion. the always audible singsong of the diseased. the dis ease obliges to a rigorously monastic life, to quiet enclosure.



Photograph by
P. Christopherson.

THE PRICE OF EXISTENCE
IS
ETERNAL WARFARE

THE NAME: I came across the name by instinct. There are certain words and phrases that I call 'Hidden Universals'. They seem to mean and to represent things that are much greater than themselves. I'm sure that it has a lot to do with the Kabbala, and the fact that all the letters in Hebrew mean something much more than being a letter of the alphabet. Because this was one of the original languages and because the Bible, which has influenced our culture, was written in Hebrew, then the hidden 'occult' symbols have also passed into our culture. Mostly ignored and mostly misunderstood. The word 'Coil', in short is a key word. There are so many aspects I've found to it. The coils of a snake, a watch coil-time, a female coil-sex and the female cycle, a metal coil, an electrical coil, D.N.A. coil, the fact that coil means a 'noise' according to the dictionary...a fact I found out only recently. A coil is a spiral and the spiral is a universal shape, from a D.N.A. spiral to a tornado to the shape of galaxies.

PERSONNEL: John Balance (an alias of mine). The reason for the different name is not to hide from anything but to change things. I've never been christened anyway...what's in a name? Also Coil is anyone who I am working with at the time, to suit mood, circumstance and intent. A nebulous flux with J.B. as the only continuous element. So far people that have been involved in Coil have been Sleazy; John Gosling (an ex member of a group called AKE); Marc Almond; Jim Thirwell (Foetus On Your Breath etc..Foetus Productions etc...)

INFLUENCES: Childhood, delirium and hallucination, Osman Spare, Kabbala, alchemical ideas, music, O.M. Theatre, original futurism, sound as magick theory, sonic weaponry and sound theory in general, The Birthday Party.....Velvet Underground.

RECORDINGS: I have done very little so far. A lot of my recent energies having been channelled into P.T.V. projects. There is a track called 'S Is For Sleep'; on the recently released double l.p. 'The Elephant Table Album'. This was recorded before the final Coil idea had been completed, and it's rather hesitant as a result. It's about illness and history. John Balance has two tracks on the three volume cassette on Third Mind Tapes, which is released as a follow up to 'Rising From The Red Sand', called 'On Balance' and 'Comfortable'. These are not Coil and were recorded a long time ago. Coil are on a tape called 'Bethel' released on Hearsay and Heresy. As far as recordings for the future are concerned Coil will be releasing a 12" single on Temple Records. The tracks will be 'Silence and Secrecy/How to Destroy Angels'. I plan to release an l.p. in the new year but as things are in a state of constant flux the only details are a few of the titles: 'The Day And The Night (f The Body/Ubu Noir/Assuming The Posture Of Death/Thermid'or(sic))' ...etc

LIVE: So far (beginning of October '83) Coil have performed live on two occasions. The first being at Brixton Ritzy Cinema in its late night capacity as the Magenta Club. This was on the 5th August. Sleazy was helping in this instance. We performed 'Silence And Secrecy'....15 minute piece with amplified insect noises pushed to deafening pitch, with violins and various other tapes etc. we had out of phase strobes that really did you in. I couldn't stand up on stage because of it. I also used smell as an added dimension. It was a performance. This was a deliberate attempt to create a vacuum, to maintain a tension, a

sense of expectancy that is never fulfilled. The importance of the piece was that nothing happened - it was suspended uneasiness. The idea being that in a lot of cases of secrecy the secret that people are searching for is that there is no secret. Crowley points this crucial idea out in several instances. It ties in with the idea that the state of absolute enlightenment is to experience total nothingness; that this concept of absolutely identifying yourself, totally absolving being is the key to so called occult organisations. Its crossing the 'abyss'.

John Gosling, Marc Almond and I performed something called 'A Slow Fade To Total Transparency' (How to Destroy Angels)...at the Air Gallery on 24th August. This was a mixture of a reading by Marc and a performance by John and me. It was videoed and I think it will be released in some form. Also Cerith Wyn-Evans, a super 8 film maker is planning to do a film around the original idea.

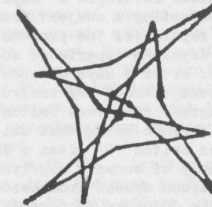
Coil were due to play at the summer 'Equinox Event' at the London Musicians Collective but Mary Dowd fucked us around and blatantly lied and misled us over several things. This was due to be Jim Thirwell and I doing something together.

Coil are interested in playing different environments to the usual. When we played at Brixton and the Air Gallery there was no challenge and I ended up very depressed. As for the most part we seemed to be doing it for a jaded, apathetic crowd of artgroupsies. That's how it seemed. The whole thing was so incestuous and every move you made, everything you did or said was noted and compared to something previous. I feel Coil can move out of that area and I want it to.

Coil ©1983 (J. Balance)
S IS FOR SLEEP

S IS FOR SILENCE
AND S IS FOR SLEEP
AND FEARS SOAKED IN SECRETS
AND DREAMS THAT WE KEEP
LOST BETWEEN WERE AND SHALL BE

HERE ARE WE BOTH
CRUEL AND IN RUINS
WALKING INTO THE CENTRE
OF A CIRCLE OF ANIMALS
A PLACE WHERE NOTHING IS
AND NOTHING BECOMES.
EXHAUSTION IS THE SIGNAL
TO START THE SLIDE OF SECRETS
DEAD LETTERS FALL
FROM OUR SHEDDING SKINS
PLANTING HISTORY IN EXPANSES OF MUD.
HERE IS COMPLETION
HERE IS COMPLETION
HERE IS
ANOTHER ROSEBUD TO DARKEN THE BLOOD.



Coil
14 Beverley Road
London W4 2LP
England.

TV. PETAK, Hatschekstr. 7/3, 4840 Vocklabruck, Austria.

Katatonik 2 may still be available from TV. Most of the contents are in German, though there is a good Psychic TV interview in English. Other contents include; SPK, Hanson, Burroughs...contacts...too much to mention really. The next issue should include Cosy Fanni Tutti and Coil. Definitely worth writing for more details.

THE ENCYCLOPEDIA OF ECSTASY, 103 Grosvenor Avenue, Highbury, London, N5 2NL, England.

A strange magazine this. Following is a quote from the first issue; "Through this volume the images alter, the visions change - from destruction & despair to creation & hope. They reflect my feelings & also the feelings around me." Send a SAE for more information.

NEKROPHILE RECORDS, P.O. Box 79, 1080 Vienna, Austria.

Still remaining one of the most interesting companies around at the moment. A new compilation tape should soon be available, included so far are Hunting Lodge, Stigma Diaboli, Mr. Vile Thumb, Toy Luzzik, Korpsen Katatonik, Kathans Viss, Angie A.L. & Zero Kama plus, hopefully, Coil and Psychic TV. Their Dokument series is now up to number four. They are available for the cost of postage.

'SUPERIOR' BRAINWASHING THROUGH SENSORY DEPRIVATION.

The main difference between brainwashing and conventional education is the time lapse between the introduction of new ideas and the acceptance of these ideas. Conventional education is the imparting of certain information to beings (children or otherwise) who are not in a position to question the validity of their education, through lack of experience. The brainwasher on the other hand does not feed propaganda into an empty, receptive vessel, but into the minds of people who have been previously educated and possess pre-set ideas and life styles. It is the job of the brainwasher to first wipe out these pre-set ideas and turn the mind into a cleanly washed, receptive vessel for the introduction of a new doctrine of rules, beliefs and disinformation.

The idea of brainwashing through a form of sensory deprivation (ie. total isolation in which the main sense organs are deprived of stimulation) is not new. Solitary confinement - the 'softening up' period - became routine for prisoners of communists awaiting indoctrination during the Korean War.

In the 1960s experiments were carried out in American laboratories to measure the effect of sensory deprivation on susceptibility to propaganda. Firstly the scientists attempted to produce attitude change favourable to Turkey in volunteer subjects whose attitude was originally neutral. One half of the group of subjects was confined under conditions of sensory deprivation (isolation in a small cubicle without light or sound), while the other half remained unrestricted but within the building. After 24 hours all subjects were played a tape of Turkish propaganda under conditions of sensory deprivation. After questioning it was found that the subjects confined for 24 hours changed their attitudes on average 8 times more favourably towards Turkey than the unrestricted subjects.

From these studies scientists developed a 'superior system of brainwashing' which is capable, for example, of converting a subject from one strongly held viewpoint to another which he previously found repulsive. The process consists of placing the subject in sensory deprivation for 4 days. An experience so monotonous that he will actively seek almost any form of novelty. After 4 days of such calculated emotional stress, 2 switches are introduced to the subject without any instruction. Switch 'A' triggers a 30 second speech in favour of his current religion. Switch 'B' a 30 second speech in favour of the opposing religion. The difference being that switch 'A' always gives the same recording of the same speech, whereas switch 'B' gives a different 30 second speech read by a different voice. The monotony of sensory deprivation would soon become associated with the monotony of the repetitious speech from switch 'A'. A desire for novelty would compel the subject to listen to his 'captors propaganda' through his own choice. (The subject who continually chooses switch 'A' may also suffer, as such a repetition of his beliefs may result in a weakening of the meaning behind the words. Through monotony they are transformed from passion rousing slogans into empty meaningless sounds).

Once the point of breakdown is reached and the subject begins to listen to the opposing propaganda he is given the chance to improve his miserable conditions. Still in darkness he is questioned and rewarded with perhaps some light or a less repetitious diet if he shows signs of conversion. This change is not overtly forced but subtly induced through the subjects craving for novelty. A craving which is greater in a highly intelligent subject than one with a lower IQ. But the conversion of the more intelligent would be less permanent as he would probably be more capable of understanding the brainwashing system and so be able to reverse the process once released from conditions of sensory deprivation. Personality is another factor affecting the results of this 'superior brainwashing': it is predictable that subjects more likely stressed by sensory deprivation and hence more influenced by propaganda are individuals who accept well presented information at face value without considering their own knowledge and experience. Scientists dubbed these 'concrete' individuals. 'Abstract' individuals, who evaluated information by utilizing their total experience - past and present, were on average 4 times more difficult to convert than 'concrete' subjects.

As far as 'mental abnormalities' go, hysterics are more likely to respond to dramatic group conversions such as religious revivalist meetings than this subtle indoctrination. Psychopaths do not in general respond either. But it is generally accepted that the apparently normal healthy extrovert is the most vulnerable to this superior system of brainwashing!

Steven R. Scott.

MANTRAS.

Sound and language form the foundations and weapons of all magic as they do the foundations and weapons of life. The magician lays as much emphasis on the power of words as a politician, preacher, businessman or entertainer. Mantras are an important part of a holymans or a magicians equipment.

A mantra or spell is a collection of sounds or a word which, when repeated in a certain way, with a certain intent, is believed to have powerful magical effects. The essence of a mantra lies in the vibrations caused by it's sound. Through repetition these can penetrate the inner mind and have the power to 'create, sustain and destroy.' Legends tell of the priests of ancient Egypt who built their stone temples with the aid of sound, and Hindu manuals speak of mantras to control wild animals and cause spontaneous combustion. Magical theory states that just as someone with a powerful personality can dominate others with forceful words, so the magician, with concentrated will power and forceful language, can dominate the natural and the supernatural.

Many Sanskrit mantras represent more than just sounds, but mimic the very vibrations governing the processes of nature and laws of physics. When such a mantra is uttered a nature force is set in motion. Vibrant and potent, the mantra in this case is not just regarded as a means to an end but as an entity in its own right.

There is another class of mantra which is not concerned with summoning nature forces but with imparting wisdom by condensing much information into its most basic sound format. These mantras play important roles in initiation ceremonies for the pupils of religious gurus.

Mantras require a very definite and precise knowledge of their pronunciation, intonation, timing and intent, and are regarded as extremely dangerous if uttered incorrectly or with the wrong intent. The most potent mantras are said to be the shorter, monosyllabic ones and are known as 'seed' mantras, containing unlimited powers. A characteristic of these mantras is their frequent use of humming vowel sounds such as 'm' and 'n'. These enable the mantra to be prolonged indefinitely when voiced. Humming mantras derive their potency from the almost hypnotic state induced in the brain by the vibrations of the sound. The danger of these mantras lies not so much in the cerebral intoxications and trances induced by the constant resonance of the head chambers, but in the fact that once correctly intoned, humming (seed) mantras can set up reverberations within the head which continue long after the audible intonation has stopped.

Western occultists are often more concerned with the vibration of the actual pronunciation, to achieve a level of ecstasy, than the more proficient gurus who often need utter a mantra once or twice for its overtones to take effect, independently for hours.

It has long been recognised in the west that the gentle recitation of unintelligible words can help in meditation by creating a transcendental mood which allows access to forces within the layers of the mind. The aim of the Hindus and Buddhists in their use of specific but complex and obscure seed mantras is to break out of the material sphere and draw power from occult planes, this of course requires superhuman concentration of will power, solitary and unswerving application and a lifetime of careful instruction from experienced masters.

Many mantras are now so ancient that they have lost their original meaning as language throughout the centuries. But their sounds still retain power and are treasured as priceless tools or weapons. They have been handed down, unchanged from master to pupil for centuries and can be traced back to ancient civilizations such as the Babylonians and earlier inhabitants of Mesopotamia.

Steven R. Scott.

Steven can be contacted at 112 Radcliffe Road, West Bridgford, Nottingham, NG2 5HG, England. Write to him if you found either of his articles of interest. He is also interested in 'performance artists' such as Nitsch, Schwarzkogler, Paul McCarthy etc. He has access to a wide selection of material concerning this area.

PAUL LAY, 21A Tasker Street, Walsall, W. Midlands, WS1 3QN, England.

The new tape from D.Wag.52/SHC is a vast improvement on their first one. Certainly one of the best tapes I've heard recently. Difficult to describe the music; tape loops, electronics, percussion make for a very enjoyable sound. A good buy for only £1.50.

DIA, c/o Michel Vanherwegen, 224 Chee de Vleurgat, B1050 Brussel, Belgium.

A very good selection of independent music and magazines is distributed by DIA. Products from Europe, Japan and USA. A 10% discount is open to DIA members. A stock list is available.

CURRENT 93.

000. The world as power?

00. The World is Power.

0. AHA!

CURRENT 93: its primary manifestation occurred one year ago. Involved were Geoff Rushton, Fritz Haarmann, Tibet 93. Three books were composed. LASHAL. LASHAL II. CARRESSE. The three volumes were recorded at Cefalu. Three volumes of Silence. The words were: Nightside of Eden. The presiding power zone was: MALKUNOFATH 307. The colour that was called: deep blue on an inverted triangle of sea-green. The necessary howling was thus: a shrill stridulation in the key of G sharp. LZRO-to sow. ShVA-to terrify. All hail the nucleus of impurity.

Then the Holy One appeared in the great water to the North, the Abyss; as a golden dawn did he appear, bringing benediction to the fallen universe.

CURRENT 93: the next working is as thus. The complete recorded calls of TO MEGA THERION, THE BEAST 666 shall be issued forth on a full length statement, with a working by CURRENT 93 under the Word of 'The World As Power.' This shall enter screaming in the middle of January AN LXXIX. Like Solomon, the old bitch spat.

Given forth, In Menstrue Peretrices, for CURRENT 93.

PAVO TIBET
9 OCTO 3

The CURRENT 93 12" single should be available around the beginning of December, on LATIAH RECORDS, a subsidiary (and distributed) by Crepuscule Records.

Further information is available from;

Tibet 93, Flat 184, 19 Newport Court, London, WC2H 7JS, England.

Enclose a stamped addressed envelope or, for outside the UK, a couple of IRC's.

APOCALYPSE A'GOGO, Rock Wilson, 75 Lakanal, Sceaux Gardens, Camberwell, London, SE5 7DP, England. There's a new Apocalypse 'special issue' available now. This is a media history of the Nocturnal Emissions. It's extremely well put together; not just a collection of reviews but quotes, information on recording techniques, tactics and aims of N.E. Buy it. Apocalypse A'gogo issue 12 is also out now. One of the best issues yet. Write to Rock for details of this and other selected back issues.

INTERCHANGE, John Smith, 73 Hartington Street, Benwell, Newcastle Upon Tyne, NE4 6PS, England. One of the best music magazines about at the moment. Generally covering the electronic and experimental music area. There are good articles and interviews with Nocturnal Emissions & Nurse With Wound, Final Academy reviews, record and tape reviews plus lots more. A new issue should be out any time now.

INNERSLEEVE, Box 844, Pembroke, Mass. 02359, U.S.A.

'The Other Sound' is a magazine available from Innersleeve. The issue I have has lots of reviews of US 'underground' groups, TG's Psychick Sacrifice lp review plus news/interviews and articles mostly covering the industrial music area. It's well worth getting a copy. Innersleeve also has their own label as well as distributing a large number of records and tapes. Send a couple of IRC's for more information.

THE ELEPHANT TABLE ALBUM (XTRACT Records Xx001)

As a supplement to the 'Wild Planet' series in Sounds this double lp works quite well. Dave Henderson has selected 21 groups for this 'compilation of difficult music.' Information and a contact address is given for each contributor. Difficult to pick highlights as the record is so varied in style. Music from Chris Cossey, Coil, Urge With Wound, Lustmord, SPK, Attrition amongst others...

CURRENT 93



The World As
POWER

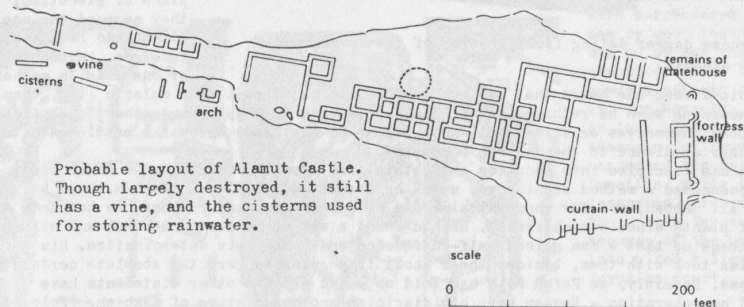
HASSAN-I SABBAH.

Historical background: On the prophet Mohammed's death (A.D. 632), a struggle for the succession had broken out. The Sunnis, or orthodox Muslims, held that the elected caliphs of Baghdad were the rightful leaders of Islam. Against this Sunni majority the Shia sects rebelled. They upheld a strict social order based on absolute obedience to their priest-kings, the imams, who were the direct or spiritual descendants of Mohammed through his daughter Fatima and his son-in-law Ali. They believed in the approaching millennium, when one of the past imams would return to earth as the Mahdi, or "guided one," and establish the rule of justice. A discipline of secrecy and a belief in the value of suffering for religion's sake helped the Shias to survive Sunni persecution.

In the eighth century, after the death of the sixth imam, Jafar as-Sadiq, the Shia sects themselves splintered apart. The majority, called the Twelvers, supported the succession of his son Musa, and his descendants, believing that the millennium would come with the return of the twelfth imam in that line. The Ismailis, or Seveners, supported the succession of Musa's elder brother Ismail; they held that his son Mohammed, who had disappeared in A.D. 770, was the seventh and last imam, and that the millennium would come with his return to earth as Mahdi. Ismaili missionaries or da'is traveled through the rest of the Arab world preaching this subversive doctrine. So successful were they in Tunisia that the Ismailis were able to establish a rival caliphate there in A.D. 909. It was known as the Fatimid caliphate because the first caliph, Ubaydullah, claimed to be a direct successor to Fatima and Ali through the prophet Ismail, and to be the Mahdi.

Hassan-i Sabbah came from a Twelver Shia family in western Persia. According to an Ismaili story, he was educated at the University of Nishapur with the astronomer-poet Omar Khayyam and the great Sunni statesman Nizam al-Mulk. Hassan himself tells us that he searched enthusiastically, as a youth, for the secrets of science and religion. He writes of his conversion to Ismailism after a period of spiritual doubt: "In the midst of this a severe and dangerous illness occurred. God desired that my flesh and bones become something different - 'God changed his flesh to better than his flesh and his blood to better than his blood' applied to me." Purged and spiritually reborn, Hassan went to Cairo in 1078 to ask the eighth Fatimid caliph for permission to spread the Ismaili gospel in Persia (then in the hands of the Seljuk Turks). The caliph agreed, on condition that Hassan would support the claims of the caliph's eldest son, Nizar, to be the ninth Fatimid. Thus the sect of the Nizaris, or Assassins, was born.

Legend of Hassan's early travels of missionary subversion tell of his release from prison because of the terror caused by the collapse of a high tower near his cell, and of his quelling a storm at sea with the words "Our Lord has promised that no evil shall befall me." Hassan wandered in Iran and picked as a strategic center the fortress of Alamut ("Eagles Teaching" or "Eagles Nest"), perched high up in the northern mountains.



Probable layout of Alamut Castle. Though largely destroyed, it still has a vine, and the cisterns used for storing rainwater.

In the absence of large artillery, castles on rocks usually fell only to starvation, thirst, disease, or subversion. The garrison of Alamut soon expelled its Sunni chieftain and accepted Hassan in his place. Legend tells of the Sunni chieftain promising Hassan as much land as a cowhide would include and then having to cede him the whole fortress when Hassan circled it with strips of cut leather.

Hassan, who pursued spiritual power through political power, changed the role of Ismaili initiate to the role of assassin. The sect had nine degrees of initiation and was based on

the two foundations of absolute obedience and intellectual knowledge of philosophy. Disciples rose in the hierarchy of the sect according to their intelligence. After knowledge it was necessary to attain faith in the higher God common to all religions. But on the highest level they were taught that there was for man neither reward nor punishment, that the world was governed by an indifferent law, and that individual egoism was probably the deciding principle of life. Only a few teachers of the sect reached this final degree. There must have been a still higher grade, which was reached by the first Grand Master, Hassan-i Sabbah, and the agony involved in which he never revealed to anyone. Nothing of the Assassins' secrets is known, because their books of doctrine and ritual were burned in 1256 with the library of Alamut. Nor is it known exactly what changes Hassan made in the Ismaili hierarchy. Persian tradition has it that below Hassan, the chief da'i or Grand Master, came the senior da'is, the ordinary da'is, the rafiqs or companions, the lasiqs or laymen, and the fidais (devotees) who did the murders.

His disciples recount of him that he spent thirty-five years without leaving the library of the castle of Alamut, which contained so many books that it became the biggest in the world after the library of Baghdad. (Though Brion Gysin, who has visited Alamut, states, "this area is so small where would you put a library of 200,000 books; there isn't enough room to put away 200 packages of vitamin B-1.") During this period of thirty-five years he was only seen twice on his balcony. His invisibility increased his power. From his seclusion he strengthened the defences of Alamut, purged the ranks of his followers (even putting to death two of his own sons), and continued with his strategy of seizing hill fortresses as centres of local subversion. He elevated his authority to tyranny over life and soul. The will of the Old Man was the will of his imam, the caliph, and thus the will of God.

After the caliph's death in 1094, and the failure of Nizar's claim to succession, Hassan broke away from the Egyptian Fatimids and set himself up as an independent prince. By winning over garrisons and assassinating local governors he occupied strongpoints and terrorized the Sunnis, Persians and Turks alike. Every man who resisted his will was assassinated by one of his emissaries. If the emissary was captured before he had accomplished the murder, another was sent, and if necessary a third. And Hassan's disciples stopped short at nothing. If it was necessary to kill a Christian they were converted to Christianity. Some of the disguised themselves as beautiful women and were sold as slaves in order to approach some suspicious, luxury-loving emir and stab him as he

caressed them. They preferred the dagger as a weapon, and the court or the mosque as a place of execution; they scorned the use of poison and back stairs intrigue. Legend tells of one fidai's mother

Short bronze dagger dating from the time of the Assassins. Found at Alamut.

who rejoiced when she heard that her son had died in an attempt on a ruler's life, then put on mourning when he returned alive. Similar legends grew up around other loyal fidais who stabbed themselves or dashed out their brains on the rocks below the battlements to prove their obedience to the Old Man's command.

To turn his disciples into fanatics and obtain from them the sacrifice of their life, Hassan possessed a method of his own, which he bequeathed to his successors. Like his father, Ali Sabbah, and for whose attainments he had the deepest respect, he had made a study of plants since his childhood. He had found a way of preparing hashish and mixing it with henbane so that a man gained self-confidence and inflexible determination. His emissaries took with them, besides their short triangular dagger, the absolute certainty of success. Possibly, as Marco Polo has told us - and all his other statements have received corroboration - Hassan gave his disciples another mixture of hashish. (Polo travelled through Persia on his way to China in 1273). In a fortified valley between two mountains, says Polo, the Sheikh or "Old Man" of the Assassins had planted a beautiful garden that grew every fruit in the world. The garden was watered with streams of wine, milk, and honey, like the prophet Mohammed's paradise on which it was modeled, it held gilded palaces, hurras, dancers, musicians and singers. And it was seen only by those who were to be made Assassins. (Part of the castle of Alamut was called Meimoun-diz, "the fortress of happiness"). Young men who had been trained in arms at the Old Man's court were drugged, taken to the hidden garden, and initiated into its delights. They lived there in luxury for a few days, convinced that their leader had transported them to



Above: a 200-yard-long cistern cut at the foot of the rock of Alamut - part of the water system constructed in the 12th century by Hassan-i Sabbah. It stored water for use in the castle and in the valley below, where Hassan planted fruit trees.



Hassan conducts his fabled initiations at Alamut, which began with the distribution of drugged wine.

paradise. When they were suddenly drugged again, and taken back to his court, they were eager to risk their lives for him in order to return. "Away they went," concluded Polo, "and did all they were commanded. Thus it happened that no man ever escaped when the Sheikh of the Mountain desired his death." It is from this drug use that the sect derived their name of Assassins, from the Arabic word Hashshishin, meaning "users of hashish".

The tale of the garden of paradise possibly has its origin in the hallucinations produced by the drug. But oriental legend had already created an Eden out of the fertile valley near the chief Assassin stronghold at Alamut, south of the Caspian Sea. Stories about the Assassins may have been confused with this tradition and with the legend of King Shedad, who tried to equal Allah's paradise by building his own.

By their success in terrifying powerful Arab rulers, the Assassins brought retribution down on the Ismailis in Sunni territory. The Seljuk sultans and local Sunni populations retaliated by wiping out many Ismaili settlements in the Levant and Persia. After about 1105, though the Assassins remained powerful in local fortresses, they were no longer a serious military threat.

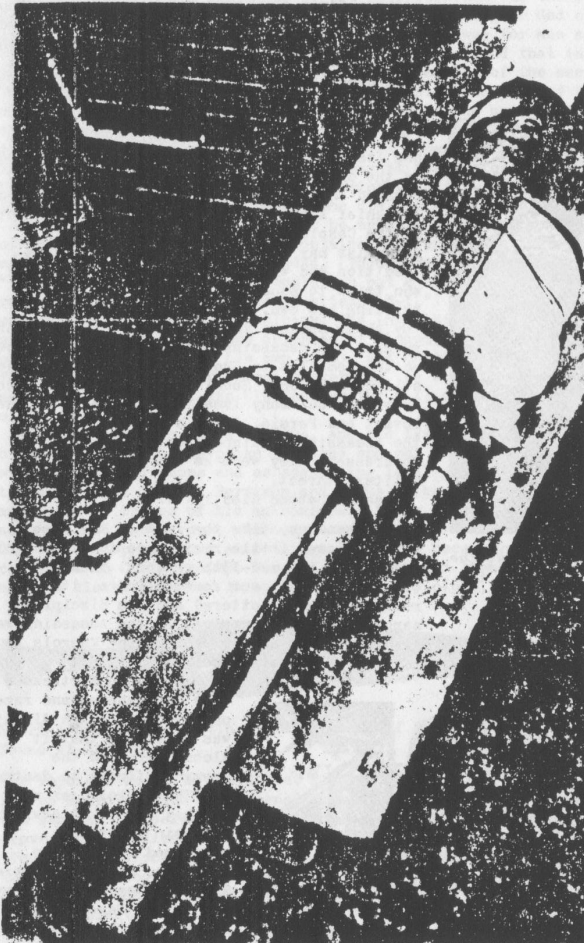
Hassan-i Sabbah died in 1124.

The Assassins, like the rest of the Arab world, showed little resistance to the Mongol advance in the mid-13th century. Though branches of the sect reached India, its resources were scattered and its discipline sapped. The fear inspired by the Assassins was nothing to the horror used by the Mongols to break their enemies' morale.

The Assassin fortresses were surrendered and razed one by one, though Alamut was so strong that it almost defeated the enemy's efforts to destroy it. The Mongols, as soon as they had taken over the Assassin fortresses, massacred the Persian Ismailis, while the Syrian Assassins were reduced by the Sultan Baybars, the scourge of the Mongols, into hired killers at the Egyptian court.

* Many secret societies, Persian, Indian and Chinese have made and still make use of beverages based on hashish, opium and many other plants, in order to promote the emergence of the astral 'double' and the attainment of the early degrees of ecstasy.

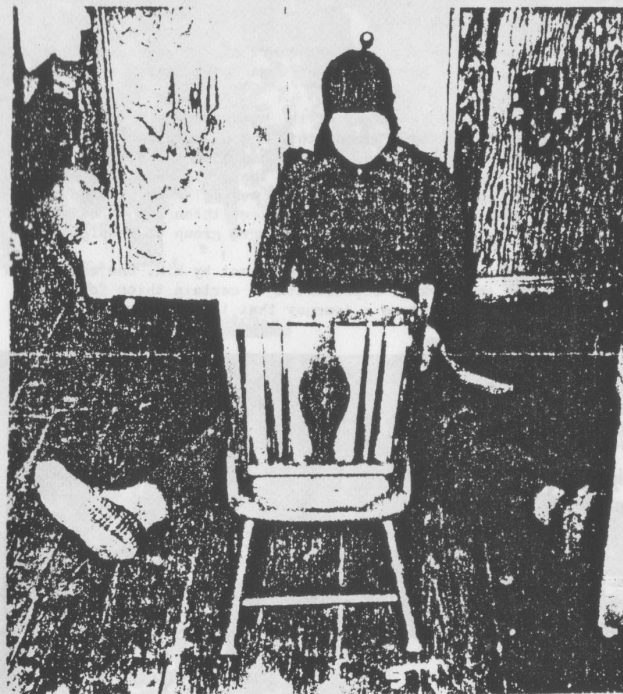
ROMOSEXUAL MASOCHIST KILLED BY A YOUNG MAN.



The victim has been found in the kitchen of his own house. The corpse lay on the floor and wore only a white shirt, socks and shoes. He was bound between two boards by different ropes and belts, in order to remain well packed. The fore board went from his toes up to his sternum. At the hight of his genitals had been made two holes. Through the lower one the extremity of a poker stuck out. The oval upper hole was padded with oilcloth, and the victim's penis stuck out through it. Through the back board stuck out the handle of the poker which was between the victim's thighs. Rolled up around the victim's head there was a handkerchief fixed by a rubber band. Near the corpse was an electric boiler. During four years the victim and the murderer had hundreds of such bindings. After binding the victim, the partner, following careful instructions, had to satisfy him, masturbating him by the hole made into the board for this purpose. The murderer had to make use of a salve with smell of tallow during the masturbations and, to increase the sexual excitement, had to drive some pins into the victim's penis. The crime day, the complicated binding was practised as usual, then, in order that the victim did not catch a chill, an electric stove

was put on at hand. As it was late in the evening and feeling tired, the active partner was in low spirits. After masturbation manoeuvres lasted half an hour, the victim asked for the leg ropes to be pressed, but while the murderer was doing that, the back board slipped and the victim fell onto the red hot stove, causing a huge scald to his thigh. So began to rail against his partner and to call for help. The murderer enjoined him to calm down, then took a handle weighing about fifteen kilograms, and from a height of about one meter and a half, made it fall onto the right side of the victim's head, causing, as demonstrated by the autopsy, a deep comminute fracture in the temporal region.

DEATH BY HANGING.



A designer aged 37 was found in the kitchen of his house. After wearing the track-suit of his 12 year old son and a beret for babies, and after tamponing his nostrils with cotton-wool, he fixed a rope used for hanging himself to the handle of a cupboard, then stopped up his mouth with a handkerchief. Infront of him, between his legs astride, he set a small chair and placed a mirror on its back. When he was found there was a lamp burning with dim light on the table.

Pictures and text supplied by Andrea Cernotto of Torture Clinque.

See contacts elsewhere.

Fantasy was subjective until they invented "communication". Reality was real and well defined, or so I am told. Now reality is thin, fantasy has strong bonds with capitalism. But it is the undercurrents which arouse interest. The slightest breeze through the sewers will bring to the surface a massive stench... Unives that can not cut flesh can dissect reality. Fantasy can become an all consuming vortex, it's all a matter of application, the application of pressure. This can cause pain, explosion, implosion, destruction, death, or even life and creation; of one type and another. It is not a matter of truth. Ritual has very little use, it is repitition. But morals are one of the greatest chains to drag along the path, which has been give the flippent image called "freedom". Is it a matter of insanity? Is it a matter of understanding and wisdom? Is it debauchery and violence? Is it exploration?

I don't know.
And if I did I wouldn't tell you.
Well, would you believe me?

Nick.

PAUL McCARTHY.

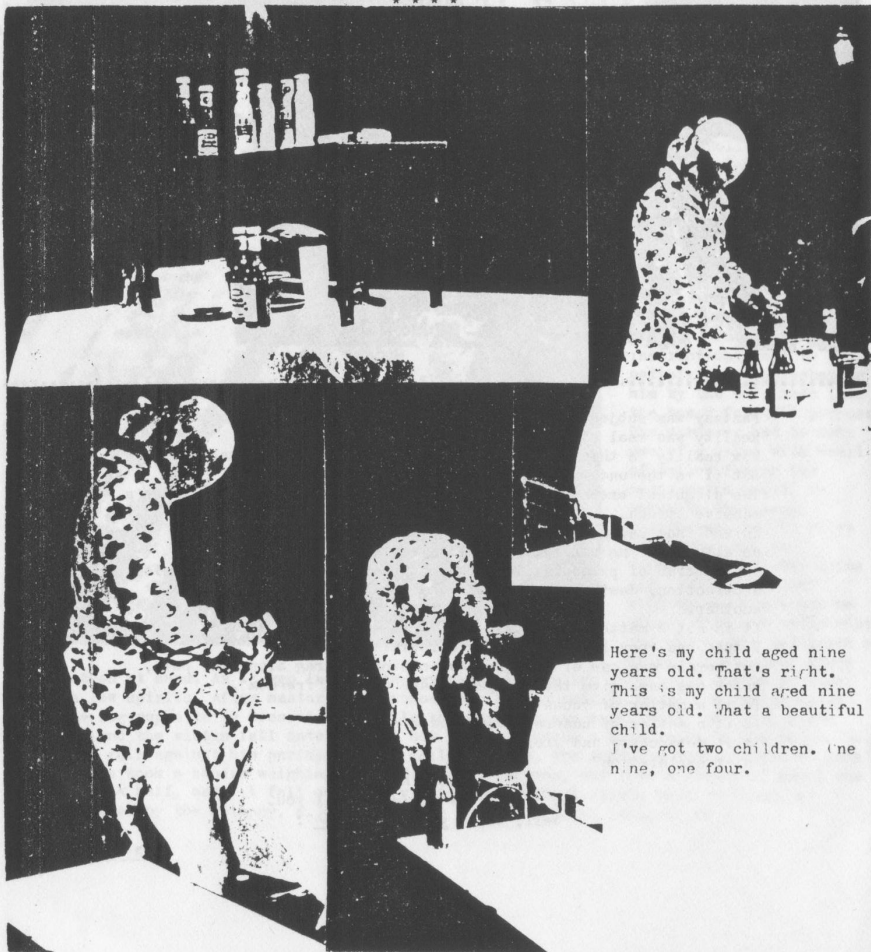
Midland Group, Nottingham. Sunday 16 October 1983.

Linda Frye Burnham, editor of the American performance art quarterly 'High Performance', gave a talk on performance art in California before the performance by Paul McCarthy. The following passage is her introduction to Paul's work.

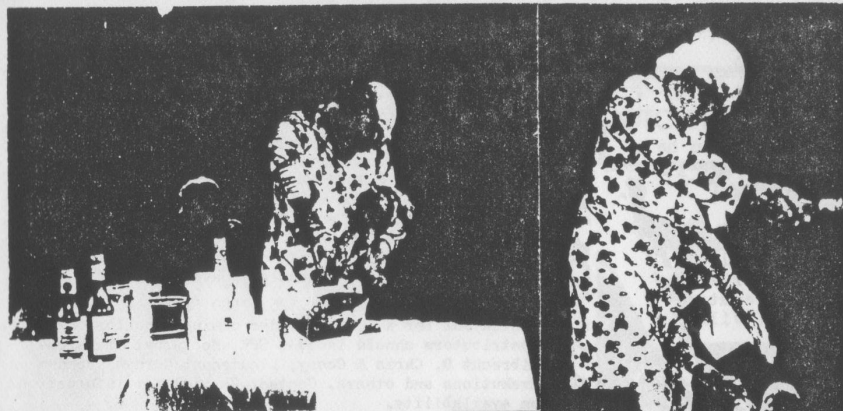
"Paul started doing performances when he was a student at the University of Utah in 1967. His pieces always involved the use of some kind of food stuff and a large variety of props which are usually dolls, little animals and so forth. He also has some masks.

"The work is highly expressionistic, and some of the work in the early seventies was very highly censored. Sometimes Paul would choose the audience that was going to see the piece because he wanted to know who was there and make sure he could get through what he was going to do. The work has got somewhat more accessible to a larger group of people lately and has become comic in some sense.

"His performances have been called shamanistic by some people; not by him. One can take a shaman to be someone who has taken on the work of representing a certain thing for his community. His performances should be looked at as a journey that the audience and the artist take together, rather than a show."



Here's my child aged nine years old. That's right. This is my child aged nine years old. What a beautiful child. I've got two children. One nine, one four.



In America it's taken us about 150 years to get to this point.

What we need is a method of communicating in a civilized manner, right? That's what we need. Some way of being able to sit down and talk to each other on a one to one basis. Some way of being able to tell each other really what we are feeling, right? Some way of searching out our problem, being able to really discuss things. I'm really glad you and I are able to participate in conversation. I'm really glad that you've been able to watch this, been able to meet my children. Nine years old, the other one four. The way you've been able to tell me about the ups and downs of your lives; it really picks me up and makes me feel good about things. I find it uplifting in a way.

